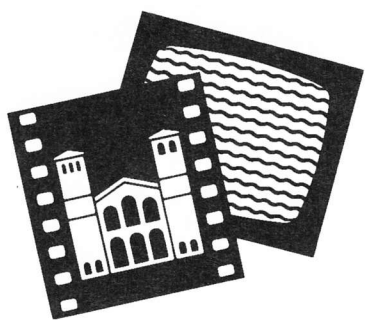




UCLA FILM AND TELEVISION ARCHIVE

NEWSLETTER/CALENDAR

FEBRUARY/MARCH

1991

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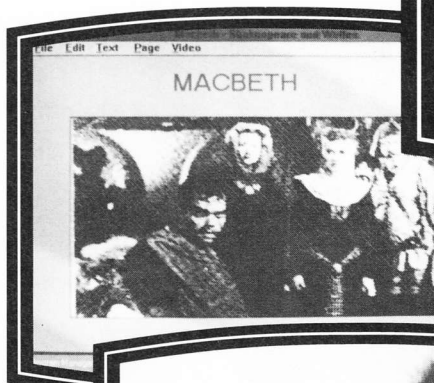
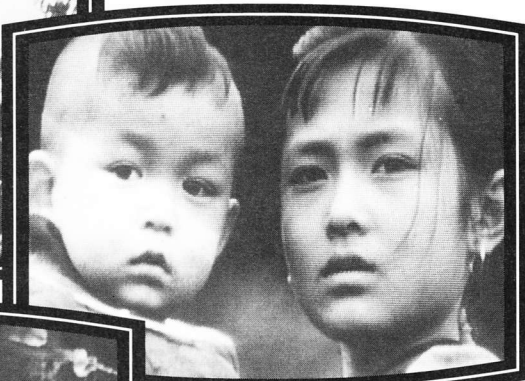
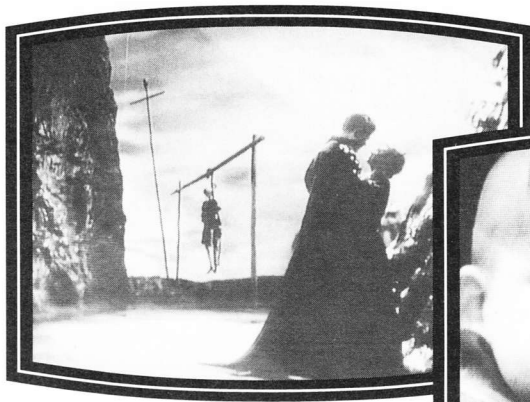
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NEWS & NOTES

NHPRC Fellowship



Full pull-out Calendar Inside!



MEMBER,
INTERNATIONAL FEDERATION
OF FILM ARCHIVES



FROM THE DIRECTOR

When the Archive first joined with Steven Mamber in 1987 to establish the Interactive Technologies Analysis Project (ITAP), we hoped that the combination of laser disc and computer technologies could result in a powerful tool for media research and teaching. It appears that even this optimistic projection was a considerable understatement. Interactive technologies now appear to be far more than a neutral "tool" for upgrading the efficiency of traditionally circumscribed activities. Rather, they redefine the fields of inquiry themselves and problematize some of the most sacred conventions of scholarly and pedagogical practice.

One of these conventions is the authority relationship of teacher over student, and the uni-directional communication of text to reader. When a laser disc player is linked to a computer via the type of interactive software used by ITAP, the result is the empowerment of the student/reader. The "text" as presented by the authors of the disc can be easily appended, amended, refuted or ignored in favor of the user's creation of an entirely new, personally crafted audiovisual data base.

As a modern form of scholarly publication, interactive technologies applications will challenge criteria traditionally applied by university committees on tenure and promotion. By facilitating truly collective work involving researchers at widely disparate locations, the result can be open-ended, collaborative texts that call into question traditional definitions of authorship and require the invention of new conventions for scholarly attribution. Multi-disciplinary work will become more practical and multi-cultural studies more realizable.

The role of the Archive in providing research and study access to the collection will change dramatically as well. Our databases will come to include images and not just information. Holdings that were previously too awkward to access, such as television news or newsreel footage, will soon become easily searchable. The Archive Research and Study Center will complement access to our collections by a technologically enhanced context for their use. Finally, it is quite possible that one day disc technologies will come to play a pivotal role in preserving the moving image.

Robert Rosen
Director

UCLA Film and Television Archive



on the cover

Early in November, 1990, a group of scholars from the United States, England and Australia gathered at UCLA to explore the future impact of interactive video technologies on teaching and research. The meeting was the latest step in the three-year old Interactive Technologies Analysis Project (ITAP) for which the Archive received initial funding from the forward-looking Media Program of the MacArthur Foundation in 1987 and 1988. Coming out of the conference was a decision by the group to form itself as the Interactive Technologies Analysis Group (ITAG), dedicated to ongoing collective interchange about developing interactive technologies.

Organized by the Archive Research and Study Center and underwritten by the MacArthur Foundation, the weekend meeting centered around discussions of Video-Windows, the interactive videodisc software program developed by UCLA Professor Stephen Mamber, and Toolbook, the Microsoft Windows driven software package for which Mamber has developed interactive applications. More specifically Mamber and Rosen presented the pilot applications of Mamber's system using Orson Welles' "Macbeth" and "Citizen Kane," and Xie Fei's "The Girl from Hunan." In the course of the meeting ITAG members shared their diverse experiences with a variety of new disc and computer technologies. During the next year Group members will make use of and evaluate the pilot applications.

— Editor

SOFTWARE

Video- Windows And Beyond

The Interactive Technologies Analysis Project (ITAP) is designed to initiate innovative applications of new teaching and research technologies using film and television. The first three years of the project have focused on the production of applications of Professor Stephen Mamber's "Video-Windows," a videodisc control, research and presentation program. Mamber

**... the user
can enter his
or her own
comments or
analysis,
transforming
the process of
watching a
particular film
into a
genuinely
interactive
one.**

says that the program "is designed to allow the user to explore materials on a videodisc and keep track of segments or frames which are of interest." In the case of Video-Windows, "keeping track" is a fairly limitless activity. The program, which operates in the "user-friendly" environment of Microsoft Windows, allows the user remarkable freedom to analyze, comment on, manipulate or learn about the moving images stored

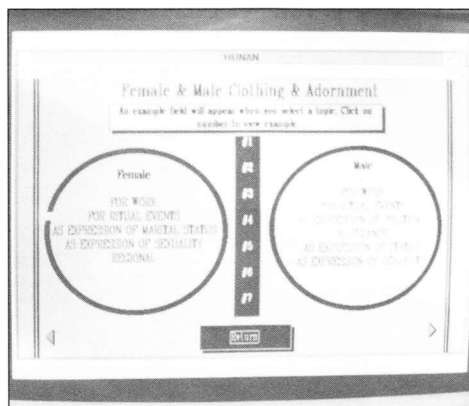
APPLICATIONS:

on a videodisc. Most recently Mamber has written an entirely new software package using Toolbook, the software development kit which also operates under Windows.

The system, in all of its various incarnations, has three basic elements: a laser disc player (for which there is already a library of thousands of discs commercially available) which allows the viewer to instantly access images stored on any part of a disc, a personal computer, and a software program linking the two. The disc can contain any kind of visual material (a film, a series of still photographs, or a collection of newsreels, a bibliography, etc.). The computer can store almost anything the user wants to enter which might relate in some way to the contents of the disc: a database of information relating to the disc, a structured analysis of a particular work, the script of a film, and so on. The software interface allows this stored data to have a vital relationship to the images on the disc, so that, for example, one could select an image from a list of examples on the computer and the image would appear instantaneously on the video monitor connected to the disc player.

Once these elements are assembled the system can be used in a traditional teaching environment, to communicate information about images stored on the disc via the computer. And it allows for, even demands, the next step: the user can enter his or her own comments or analysis, transforming the process of watching a particular film into a genuinely interactive one.

A self-taught computer programmer, Mamber brought his many years of teaching and writing about film to the new computer and disc technologies by starting literally from scratch, writing a program which controlled the videodisc player from a computer. In its earliest incarnation the program included the skeleton that would grow into Video-Windows. Realizing the dramatic impact Microsoft Windows could have on the user-friendliness of his system, Mamber has developed



PILOT APPLICATIONS

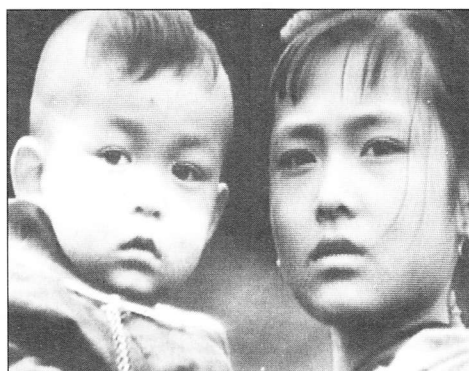
PILOT PROJECT: MACBETH

In choosing Orson Welles' "Macbeth" for the Interactive Technologies Analysis Project, project co-directors Stephen Mamber and Robert Rosen wanted to underline the connection between the Archive's preservation activity and scholarly work. In addition, it is the work of an acknowledged master of the cinema which has received relatively little attention by historians and critics and therefore represented a deserving target of new attention. Given Welles' extremely complex visual strategies the film proves an ideal subject for close visual analysis. Finally, as a work from a literary source, the film demonstrates the effectiveness of Mamber's software package in dealing with issues of adaptation.

"Macbeth" (1948) was originally conceived by Welles as a production that would restore Shakespeare's tragedy to its roots in Scottish pre-history. All of the performers spoke in a thick Scottish burr, but a new soundtrack dubbed into standard English was quickly prepared when audiences objected that they couldn't

PILOT PROJECT: THE GIRL FROM HUNAN

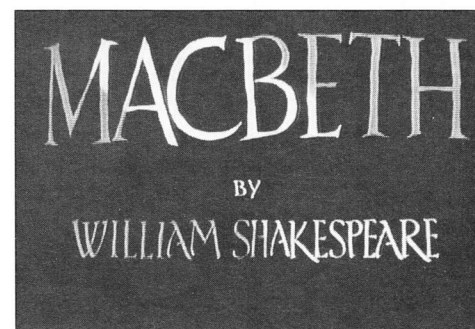
"The Girl from Hunan" first came to the attention of American audiences in a series of seven films organized by the Archive in 1986, "Discovering the New Chinese Film." What was distinctive and exciting about the series was that it provided a glimpse at a



The Interactive Technologies Analysis Project has lead to the development of three pilot applications of the new technologies, two in the close visual analysis of classic film texts ("Macbeth" and "Citizen Kane") the other in multi-disciplinary, cross-cultural analysis of film texts ("The Girl from Hunan"). Future plans for the project include the development of applications in the following areas:

non-narrative, experimental film and video; newsreels for multi-disciplinary teaching and research; audio-visual literacy and children's education (specifically in the area of children's television); and audio-visual publication linking interactive disc technologies to published works of scholarship.

understand the dialogue during the film's initial engagements. The film was shortened by seventeen minutes before it went into general release and special overture and exit music were eliminated. The Archive has restored "Macbeth" to Welles' original conception and provides scholars and audiences alike with an exceptionally rich example of this great director's art.



burgeoning movement in Chinese cinema, a group of filmmakers whose interest in visual style and narrative differed greatly from earlier traditions of Chinese filmmaking.

Steve Mamber and Robert Rosen recognized from the earliest moment the implications of interactive videodisc technologies on the cross-cultural study of film. Applying Video-Windows to "The Girl from Hunan" begins to break down the cultural barriers that sometimes make a foreign work seem daunting or obscure by putting the film into an interactive setting so that the viewer can approach it from a variety of directions. In approaching the creation of this application Rosen worked closely with one of the film's two directors, Xie Fei, who became an enthusiastic participant in the project.

The film is rich in ethnographic and regional detail and deals with issues of sexuality and repression which were new to Chinese film at the time of its release. A full analysis of "The Girl from Hunan" not only invites, but demands, the input of film analysts, historians, anthropologists and folklore experts. The learning and research environment provided by interactive technologies is perfectly fitted to meet these sometime complementary, sometimes conflicting, demands.

continued on page seven





Partners in Preservation: Republic Pictures and UCLA

Republic Pictures was founded in 1935 by Herbert J. Yates, and concentrated primarily on producing what at the time were considered "B" pictures, especially Westerns. Of course many of these "B" pictures have since been elevated in the minds of filmmakers, scholars and audiences to the ranks of the classics. During the 1950s Republic produced some of the acknowledged masterpieces of American cinema, including Nicholas Ray's "Johnny Guitar" and John Ford's "Rio Grande" and "The Quiet Man." Martin Scorsese, in particular, has shown great interest in the preservation of the Republic legacy, donating funds to aid in UCLA's preservation of a number of titles.

While the company has gone through a number of transformations during its long history, the films it produced between the 1930s and the 1950s, as well as those it holds as part



I'VE ALWAYS LOVED YOU

Photo: Academy of Motion Picture Arts & Sciences

of its library, are valuable documents of an influential period in American film production. In 1976 Republic, then operating under the company name of National Telefilms Associates, deposited a significant portion of its nitrate and safety holdings, including pre-print and print materials, with UCLA. The ensuing 14 years have been a productive period

of preservation using these materials, and Republic has been a generous and cooperative partner in the process, assisting Archive Preservation Officer Robert Gitt and his staff in the restoration and preservation of an impressive body of work.

The most recent collaboration between Republic and UCLA is the restoration of Frank Borzage's "I've Always Loved You." Republic donated \$10,000 towards the project and, as has always been the case, provided valuable research support in identifying the best possible elements with which to work in preserving the film.

Among the better-known projects that have come out of the UCLA-Republic partnership are Orson Welles' "Macbeth," Max Ophuls' "Caught," Budd Boetticher's "Bullfighter and the Lady," Abraham Polonsky's "Force of Evil," John Ford's "Rio Grande" and "The Quiet Man," and Frank Borzage's "Moonrise." But the collaboration has also led to the preservation of "Second Chorus" (1940) with Fred Astaire and Paulette Goddard, George S. Kauffman's "The Senator Was Indiscreet" (1947) with William Powell, and Sidney Lumet's extraordinary version of "Long Day's Journey Into Night" (1962) starring Katharine Hepburn, Ralph Richardson, Jason Robards, Jr. and Dean Stockwell.

The Archive will continue to work with Republic Pictures in film preservation in future years. We are proud to be a partner with the company in this effort, and grateful for Republic's recent donation in support of the preservation of "I've Always Loved You."

This is the first in an occasional series of articles drawing attention to the partnerships the Archive has with a variety of studios and production companies.

— **Editor**

CAUGHT



THE PRIVATE AFFAIRS OF BEL AMI



Photo: Academy of Motion Picture Arts & Sciences

BODY AND SOUL

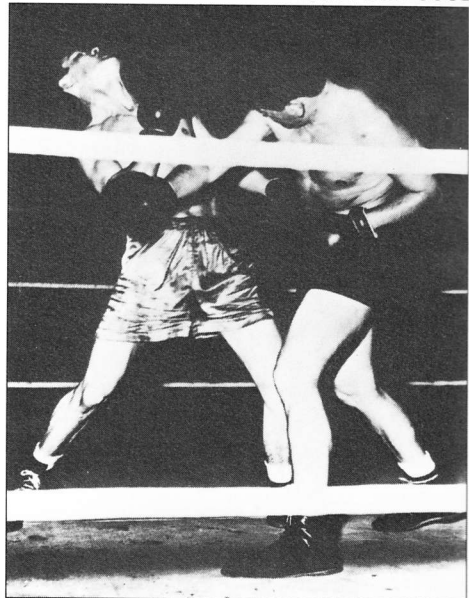
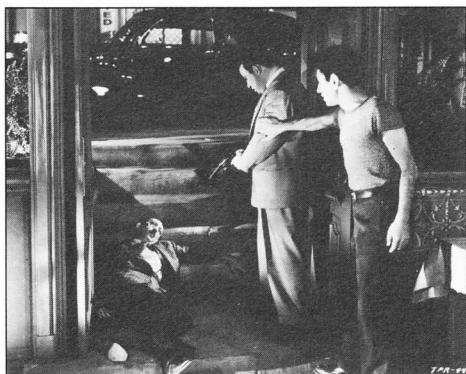


Photo: Academy of Motion Picture Arts & Sciences





FORCE OF EVIL

All photos on these two pages are from the Archive Stills Library, except where noted.



ROAD TO RIO



ARCH OF TRIUMPH



ONE TOUCH OF VENUS

ANDRE DE TOTH

RAMROD



Produced by John Wayne and re-cut for its original release by John Ford, Budd Boetticher's "Bullfighter and the Lady" (1951) tells the story of an American (Robert Stack) vacationing in Mexico where he falls in love with a Mexican girl (Joy Page, pictured, with Stack) and, in order to impress her, persuades a matador (Gilbert Roland) to instruct him in the use of cape and sword. Ford, an admirer and friend of Boetticher, edited the director's cut from 124 minutes to 87 minutes for its original release, believing this would improve the film's chance of commercial success. Archive Preservation Officer Robert Gitt, working with Boetticher, Stack, and Republic, restored the film to the director's original cut in 1987 using original camera negative, foreign dupe negatives and 16mm materials. The restoration has been screened to great critical and audience acclaim at UCLA and around the world, and is available on videocassette from Republic Pictures.

One example of work originally produced or released by another studio (United Artists), but which is now held by Republic and has been preserved by UCLA using Republic's materials, are three films by Andre de Toth, "Dark Waters" (1944) with Merle Oberon and Franchot Tone, "Ramrod" (1947) with Veronica Lake and Joel McCrea, and "Pitfall" (1948) with Dick Powell and Lizabeth Scott. Thanks to Republic's willingness to work with the Archive, de Toth's superb creations of mood and suspense, now recognized as some of the most influential works of the period, will be preserved in the best possible condition for future generations to study and enjoy.

BOETTICHER'S "BULLFIGHTER" RESTORED

BULLFIGHTER



Archive Preservation Officer at Tokyo Film Symposium



UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

Robert Gitt, the Archive's Preservation Officer, attended the Second Annual International Film Symposium in Tokyo during November. Organized by the Film Center of the National Museum of Modern Art in Tokyo, the Symposium took as its subject, "Four Tasks of Film Archives — Preservation, Cataloguing, Documentation, and Programming." In his introduction to the Symposium's program, the Museum's Director Hiroshi Ueki, wrote that "since the National Film Center joined the International Federation of Film Archives (FIAP) as Observer last November and has come in earnest to bear part of the international responsibility for the permanent preservation of films as a common cultural heritage of the human race, we believe that now is the most suitable time for asking what basically film archives should be."

The Symposium was a two-day event during which a series of five lectures were given dealing with the various aspects of film archiving; the lectures were supplemented with a panel discussion which allowed the visiting lecturers and audience members to engage in a dialogue on the subjects discussed. Gitt delivered an address on the "Preservation of Early Color Films," and showed examples of UCLA's work in the area. Wolfgang Klaue, Vice President of FIAF and formerly Director of the Staatliches Filmarchiv der DDR gave the symposium's introductory lecture. Harriet W. Harrison, Head, Processing Section, at the Library of Congress, spoke on "The Special Problems of the Cataloguing of Moving Images in an Archive;" Michelle Aubert,

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TED MANN FOUNDATION ARCHIVE TREASURES

Archive Treasures is a monthly program dedicated to re-creating a classic night at the movies. Supported by the Ted Mann Foundation, the series is designed to reflect Mr. Mann's commitment to the highest standards in excellence in the theatrical presentation of motion pictures.

Color Spectacular:

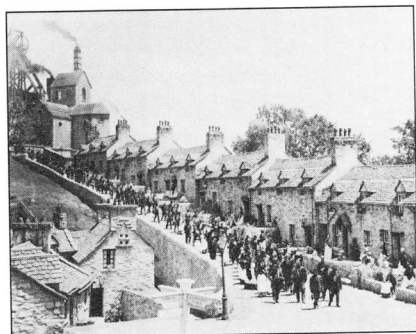
THE TOLL OF THE SEA BECKY SHARP



February 21

This special double bill teams "The Toll of the Sea," in 1922 the first successful 2-color Technicolor feature, with the first three-color Technicolor feature, "Becky Sharp" (1935).

Both films have been restored and preserved at UCLA. For this program the Archive's Preservation Officer, Robert Gitt, will give a presentation about Technicolor restoration, accompanied by film clips demonstrating the work that he and his staff have done in this area.



HOW GREEN WAS MY VALLEY

April 25

John Ford's 1941 film stars Maureen O'Hara, Walter Pidgeon and Roddy McDowell in a moving family drama set in the Welsh coal fields. The film won five Academy Awards, for Best Picture and Director, Supporting Actor to Donald Crisp, Art Director and Cinematography. Cameraman Arthur Miller's extraordinary work is fully on view in the nitrate studio print from the Archive's collection which will be screened.

THE RIVER

March 14



Released in 1951, "The River" was French director Jean Renoir's first film in color. Starring Arthur Shields and Nora Swinburne (pictured), with a script by Rumer Godden, the film is characterized by Renoir's improvisational style of story development and a mixed cast of professionals and amateurs. The film is a stunningly photographed observation of an English family, living on the edge of India's Ganges river. The Archive's original Technicolor imbibition print provides the ideal viewing situation of this rarely screened masterwork.



APPLAUSE

May 23

Another film preserved by the Archive, Rouben Mamoulian's "Applause" (1929) was one of the earliest sound musicals. The film won Mamoulian critical acclaim for his extremely mobile camera and audacity in the use of sound. The opening scene is a dazzling anthology of editing techniques, and expressionistic photographic effects are achieved by cinematographer George Folsey throughout the film.

ALL PHOTOS ON THIS PAGE ARE FROM THE ARCHIVE STILL LIBRARY.

COMING SOON:

ARCHIVE TREASURES WILL RESUME IN AUGUST, FOLLOWING JULY'S
FOURTH ANNUAL FESTIVAL OF PRESERVATION.



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Vivian Mayer, *Public Information Representative*
Deborah Miller, *Administrative Coordinator*
Rene Oto, *Secretary/Receptionist*
Edward Richmond, *Curator*
Robert Rosen, *Director*
Geoffrey Slier, *Assistant to the Director*
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Warren Thomson, *Administrative Analyst*

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Jane Magree, *Cataloger*
Carmella Ortiz, *Cataloging Assistant*
Susan Wester, *Cataloging Assistant*
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Ed Carter, *Tape Transfer Assistant*
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Herb Kelley, *Archival Assistant*
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Fritz Herzog, *Archival Assistant*
Charles Hopkins, *Motion Picture Archivist*

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Eric Jerstad, *Assistant Manager, Commercial Services*
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Blaine Bartell, *Newsreel Preservationist*
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Yuell Newsome, *Newsreel Preservation Assistant*

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Geoffrey Gilmore, *Head of Programming (on leave)*
Christina M. Riley, *Programming Assistant*
Eric Summers, *Film/Tape Traffic Manager*

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Luana Almares, *Secretary*
David Egen, *News and Public Affairs*
Holley Hankinson, *News and Public Affairs*
Andrea Kalas, *Assistant Manager*
Steven Ricci, *Manager*

CAC CHALLENGE GRANT TO ARCHIVE FOR MEXICAN CINEMA PROGRAM

The Archive is currently developing a multi-faceted program addressing the past, present and future of film production in Mexico, scheduled to begin in Fall, 1991 and run throughout 1992. The California Arts Council (CAC) has awarded a California Challenge Program grant to the Archive in support of the project. Archive Director Robert Rosen, "We are grateful to the CAC for this leadership gift and will be energetically pursuing the challenge presented by the Council. We look forward to joining with corporate and foundation sponsors in presenting what we hope will be a historic and unprecedented look at an extraordinary world cinema that has received too little attention in the United States."

"The Mexican Cinema: 1930-1990"

will feature screenings, in-person appearances by film artists, seminars, publications and related special events. As a "preview" of this effort the Archive presented a series of films by contemporary Mexican filmmakers Arturo Ripstein and Jaime Humberto Hermosillo as part of September's Los Angeles Festival. The program, organized by UCLA's programming department, has since gone on to a successful engagement at the Museum of Modern Art in New York, and will continue to tour in the coming months (stopping at the Pacific Film Archive in Berkeley during January and February).

The goal of the CAC Challenge Program is to assist California arts organization to obtain new and increased private funding to support innovation and artistic excellence.

SOFTWARE APPLICATIONS:

continued from page three

new application systems, drawing on the best of his original program and the improved access features provided by the new environment.

These systems have begun to be disseminated through the Archive project (in particular the creation of the Interactive Technologies Analysis Group) as well as through Mamber's presentations at numerous conferences. Professor Mamber has developed a graduate seminar in which students prepare film analyses using interactive technologies, and has integrated them into his undergraduate teaching activities as well. In addition to allowing for a constantly evolving approach to a specific disc, these applications are the result of a remarkable evolution, and just as any particular analysis produced on the program is never "finished," so too Mamber welcomes feedback about the system, which he continues to improve and expand upon.

Archive at Tokyo Film Symposium

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Curator, Service des Archives du Film, Centre National de la Cinematographie (Paris), spoke about "The Contribution of Documentation in the Functions and Activities of a Film Archive," and Clyde Jeavons, Curator, National Film Archive, British Film Institute, addressed "Programming from Archive Collections."

In addition to the main program the Film Center complemented the Symposium with an impressive retrospective of masterpieces of Japanese cinema, with a particular emphasis on films of the 1930s.

COMING IN JULY:

**Fourth Annual
Festival
of
Preservation !!!**



NEW ZEALAND DIRECTOR AT UCLA

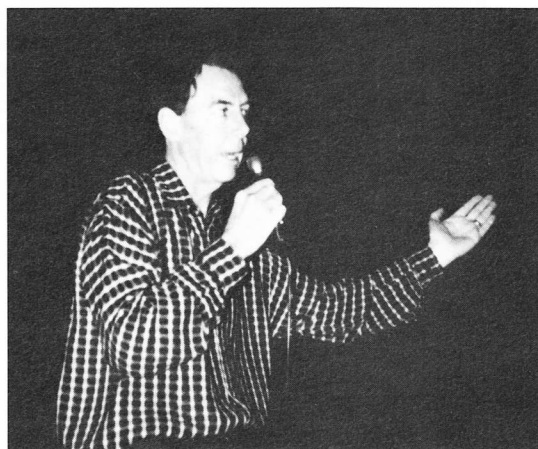


PHOTO: ARCHIVE STILLS LIBRARY

Leon Narbey, director of the 1987 New Zealand film, "Illustrious Energy," attended a screening of the film in December at UCLA. The screening was part of the last weekend of programs in the Archive's two-month long "Season of New Zealand Films." Opening in October with the Los Angeles premiere of Jane Campion's latest work, "An Angel at My Table," the series offered an unprecedented survey of a cinema which ranges from the maverick work of independent John O'Shea, to the haunting images of anthropological filmmaker James MacDonald, to the high-powered drama of Geoff Murphy's "Utu." Narbey's film uses stunning images and a spare narrative to tell the story of three Chinese miners, hunting for gold in New Zealand in the early 1900s.

ULRIKE OTTINGER IN LOS ANGELES



PHOTO: ARCHIVE STILLS LIBRARY

During November the Archive collaborated with the Goethe Institute and the Los Angeles Gay and Lesbian Media Coalition to present a retrospective of the work of the audacious Berlin-based director Ulrike Ottinger. Ottinger attended several of the retrospective events, including a screening of her 1981 film "Freak Orlando" on November 15 at UCLA.

OSCAR NOMINEE REINERT ATTENDS ARCHIVE SCREENING

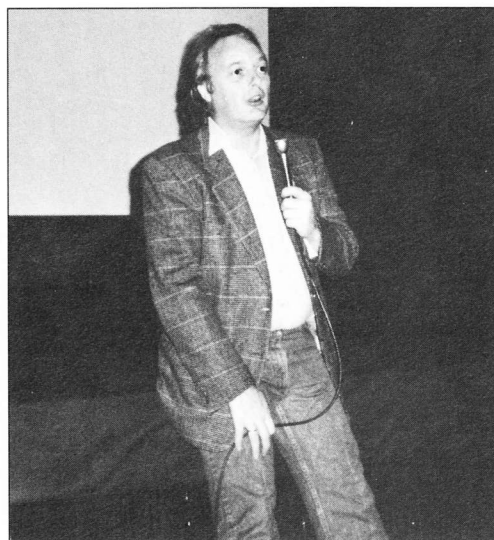


PHOTO: ARCHIVE STILLS LIBRARY

Al Reinert, nominated for an Academy Award for his 1989 documentary, "For All Mankind," answered questions following a screening of his film at UCLA in November. Part of the annual Academy Contemporary Documentaries series, the film was created by Reinert using hundreds of thousands of feet of footage shot by NASA of the Apollo missions to the moon.

ARCHIVE SCHOLARS WORKSHOP DEBUT

On November 17 and 18, the Archive inaugurated a new forum for debate and discussion of film and television with a weekend screening of eight rare Soviet films from the 1930s. The "Scholars Workshop" will be a periodic gathering of specialists for viewing and discussion of unusually rare or important films. Drawing upon special collections and archival films from around the world, the Workshop is designed to draw attention to these films, to invite critical discussion and to suggest new terrain for cultural study.

The November screenings were presented in association with the international symposium on Soviet and American films of the 1930s which was organized by the US-USSR Commission of Film and Video Studies, of which Archive Director Robert Rosen is Co-Chair. The symposium was held at the Library of Congress in early December with the sponsorship of the International Research Exchanges Board (IREX).

The inaugural Scholars Workshop allowed scholars on the West Coast to



see some of the films that would be discussed at the December symposium. The screenings provided an extraordinary glimpse at the controversial Stalinist-era filmmaking practices which are currently undergoing critical re-evaluation. Noted Russian cinematographer Arkady Koltsaty participated in a post-screening discussion on November 17. The films screened were on loan to UCLA from Gosfilmofond, the national archive of the Soviet Union. One of the most interesting films presented was Abram Room's "A Strict Youth" (1936), which Jerry Heil, writing in *Slavistische Beitrage* notes "was denounced as 'ideologically and artistically defective' and banned upon its completion."

STANFORD THEATRE TRIBUTE BENEFITS ARCHIVE PRESERVATION

Palo Alto's Stanford Theatre presented "Treasures from the UCLA Film Archive" during October and November. The six-week series featured forty-seven feature films preserved by UCLA; half of the box office gross from the series will be donated to the Archive to pay for the preservation of additional films and newsreels. On November 13 and 14 Archive Film Archivist Charles Hopkins introduced a Cecil B. DeMille double bill of "Noah's Ark" and "The Godless Girl."

The theater was acquired and renovated by David W. Packard and the Stanford Theater Foundation in 1988 and 1989 to re-create the environment in which the classic films of Hollywood's Golden Age were meant to be seen. A number of the films

shown in "Treasures from the UCLA Film Archive" were preserved with funds raised at a 1988 Stanford Theatre benefit series. Some of the titles preserved with the help of the earlier program include Ernst Lubitsch's "The Smiling Lieutenant," William Thiele's "The Jungle Princess," and "Road to Utopia."

The Stanford Theatre Foundation, dedicated to supporting the long-term preservation of classic cinema, was formed by David W. Packard at the time of the purchase of the theater. In addition to benefitting from ticket sales, the Archive has received a number of contributions from individuals who have attended "Treasures from the UCLA Film Archive" and wanted to further support the preservation effort.

ARCHIVE IN THE NEWS

LA Weekly Revival Pick of the Week:

"The Crimson Kimono"... "With its fine location photography, this startling, if flawed, film also serves as an unintentional homage to a bygone L.A. of brick warehouses and wooden storefronts."

Steven Mikulan, LA Weekly,
Oct. 12-18, 1990.

New Zealand filmmaker John O'Shea's 1964 "Runaway" is an altogether different kind of film, a work of such sophistication, spontaneity and complexity that it could have been completed yesterday."

Kevin Thomas, Los Angeles Times,
Oct. 18, 1990.

"Thanks to a grant from the Ted Mann Foundation, the UCLA Film and Television Archive on Saturday begins an ongoing "Archive Treasures" series of old-fashioned movie outings, complete with cartoons, shorts and a restored feature from Hollywood's Golden Age."

Yardena Arar, Daily News, Oct. 19, 1990.

"True discoveries in American movies are rare anymore.

But the UCLA Film Archive comes up with something special Thursday; the restored version of "Movie Crazy," an excellent Harold Lloyd sound comedy, complete with 14 minutes missing since 1949."

Michael Wilmington, Los Angeles Times,
Nov. 26, 1990.

LA Weekly Film Pick of the Week:

"Illustrious Energy"... Director Leon "Narbey is at his best when he is showing, not telling. ..." "Illustrious Energy" derives much of its iridescence and magic from Bao and Ip, who transform what could be simply a tale peppered with predictable generational eruptions and make their roles smolder, then shine."

Lynell George, LA Weekly,
Nov. 30 - Dec. 6, 1990.

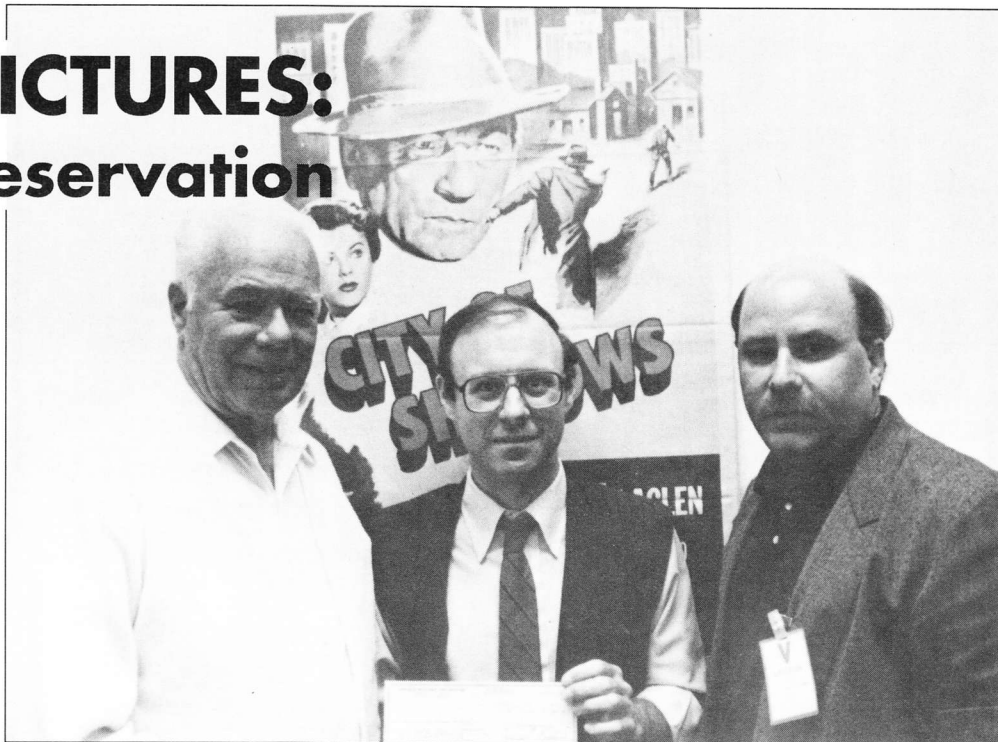
LA Weekly Revival Pick of the Week:

"Aelita, Queen of Mars"... "UCLA Film and Television Archive and the L.A. County Museum of Art have a treat in store for lovers of silent cinema and science fiction."

Mary Beth Crain, LA Weekly,
Dec. 13, 1990.

REPUBLIC PICTURES: Partner in Preservation

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Republic Pictures' Ernie Kirkpatrick (left) and Mark Stevensen (right) present Archive Curator Eddie Richmond with a donation of \$10,000 in support of the restoration of Frank Borzage's Technicolor film, "I've Always Loved You." The film, which stars Philip Dorn and Catherine McLeod, was Republic's first Technicolor feature, as well as its most expensive production to date (1946). For this romantic film set in the world of classical music, Borzage was able to hire Arthur Rubinstein to record the pieces ostensibly played by Dorn and McLeod. Since no Technicolor prints of the film are known to have survived "I've Always Loved You" has been generally available only in 16mm black-and-white TV prints produced in the 1950s.

The Archive's new 35mm color preservation copy is probably the first print produced from the original three-strip negatives in over 40 years. Republic's generous support of the project is only the latest act in a long cooperative relationship between the Archive and the company, detailed more completely on pages 4 and 5. The film was shown as a preservation-work-in-progress at the Archive's Third Annual Festival of Preservation in July, 1990 and will soon be available on home video from Republic.

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